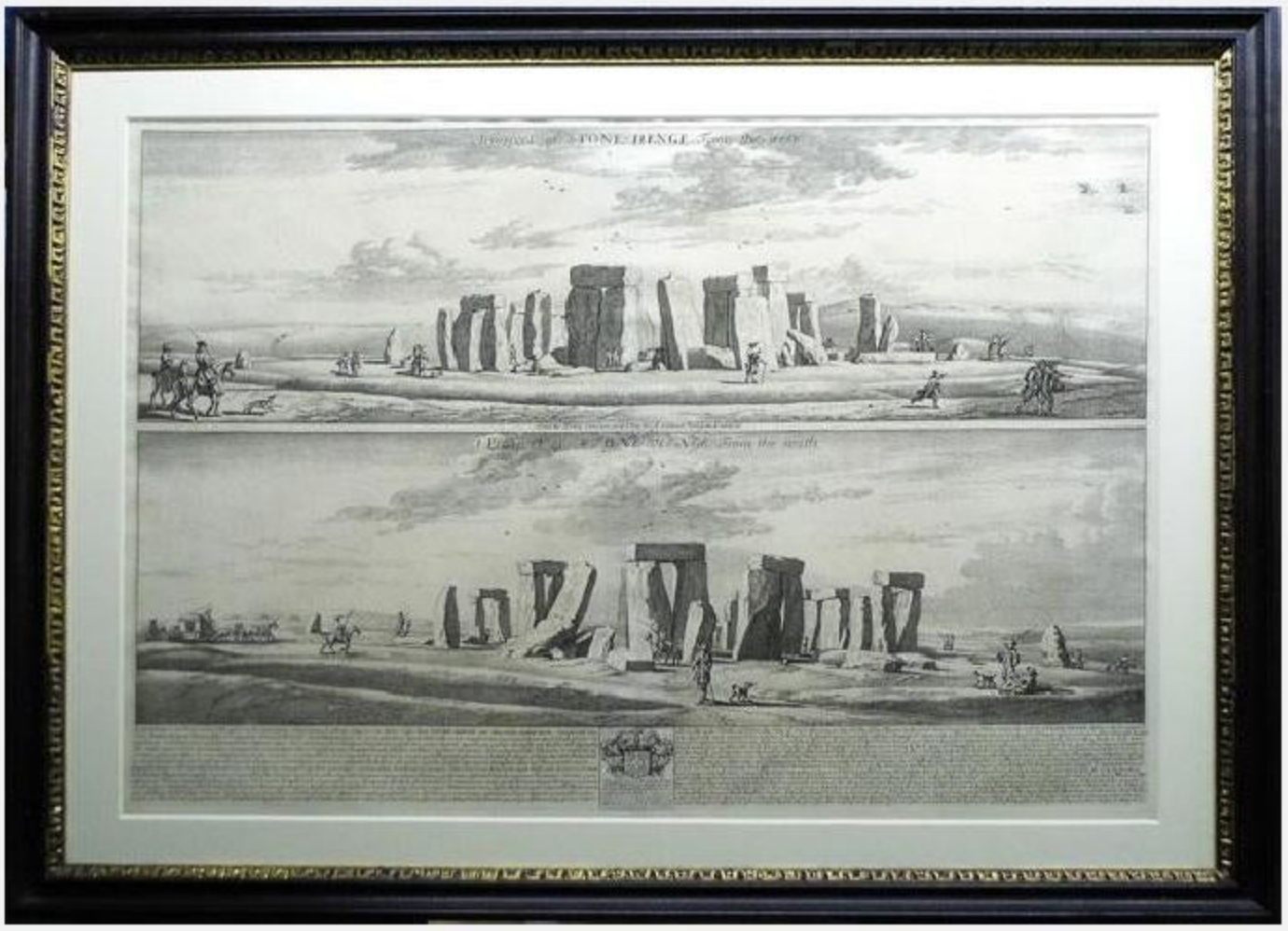
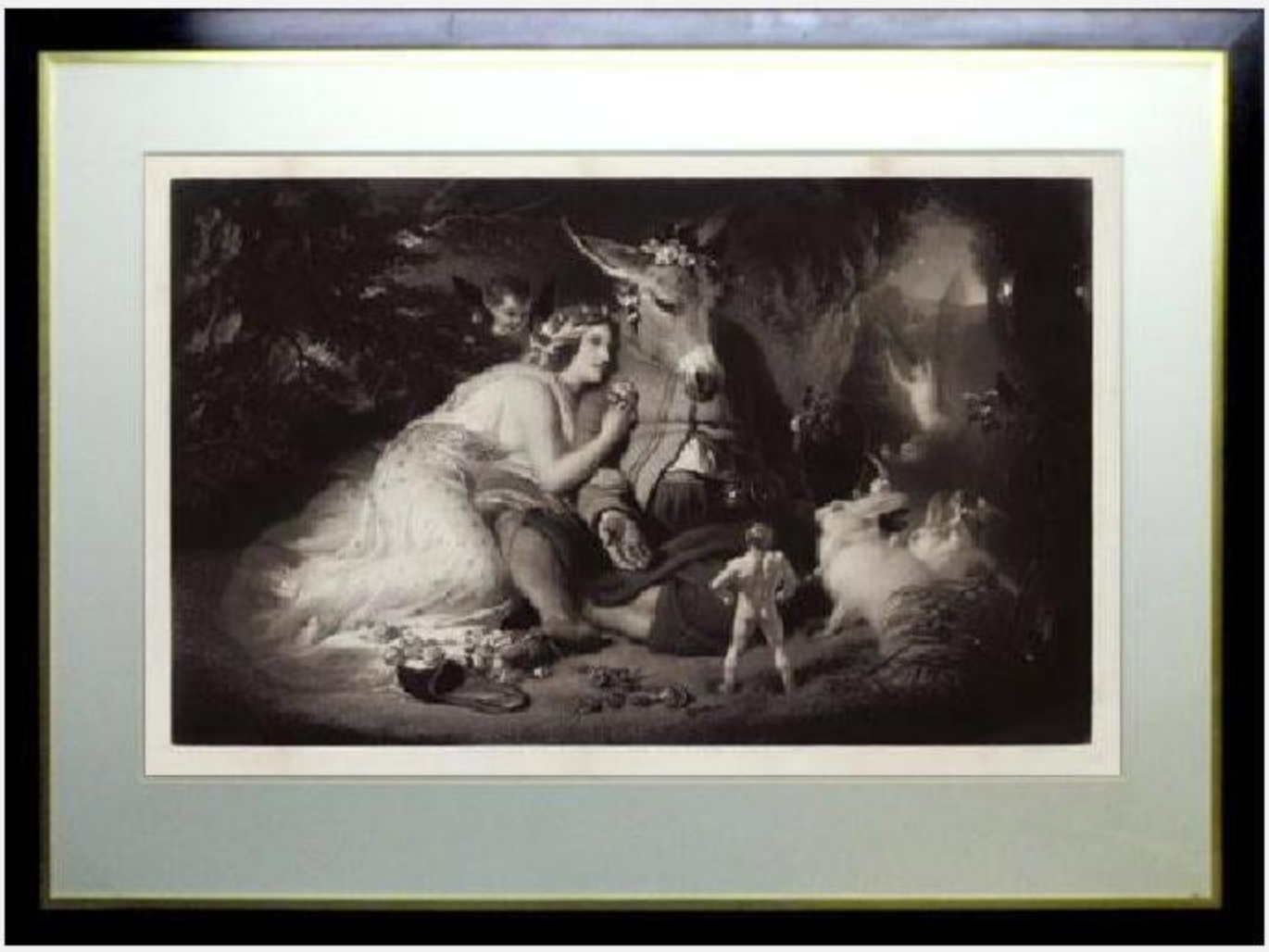
Midsummer Megaliths





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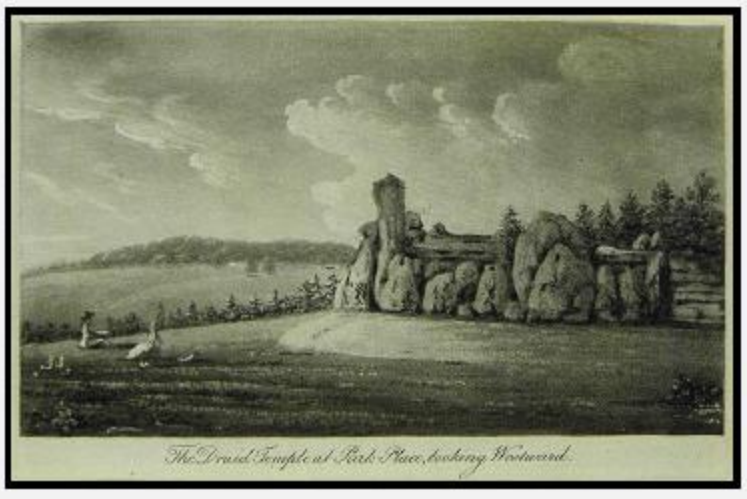
Megaliths

1. Scene at Park Place including the Druids Temple
Aquatint with hand colouring
Joseph Constantine Stadler after Joseph Faringdon
Published June 1.1793 by J. Boydell, Shakespeare Gallery Pall Mall & No.90. Cheapside.
Image 210 x 322 mm, Sheet 310 x 414 mm
mounted
From *A History of the River Thames* published by John and Joshia Boydell in 1793 and 1796. The neolithic monument at Park Place in Berkshire. It is a 3,000 year old Neolithic Channel IslandsPassage tomb brought from Jersey in 1785 band reconstructed as a folly.

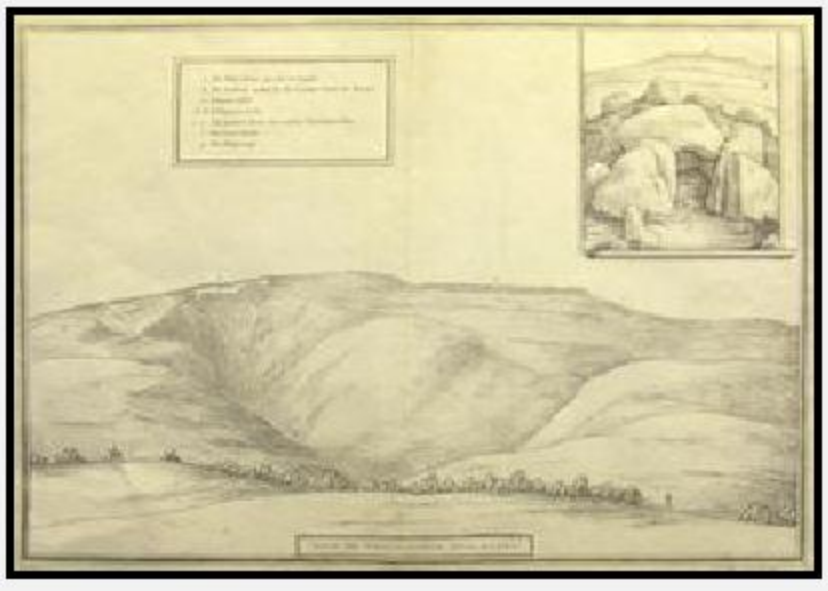
The brothers originally intended to include the rivers Thames, Severn, Forth and Clyde and intended to illustrate an original History of those Rivers, including all that adorns, dignifies or enriches them and their Vicinities, whether of Art or Nature'. The project was abandoned at the completion of the History of the Thames.
[32275]
£140



2. The Druid's Temple at Park Place, Berkshire
Aquatint
Anonymous
Published Jany. 1st, 1791 by A. Robinson & W. Faden.
Image 104 x 173 mm, Plate 150 x 225 mm, Sheet 230 x 285 mm
unmounted
[34275]
£15

3. The Druid's Temple at Park Place, Berkshire
Copper engraving
J. Storer after F. Nash
London, Published by Verner & Hood Pultry, Oct. 1, 1802.
Image 95 x 152 mm, Sheet 128 x 209 mm
unmounted
[34274]
£10

4. View of White Horse Hill in the County of Berks
Copper engraving
Anonymous
c.1769
Image 140 x 250 mm
mounted
Originally produced for the part-work publication "England Displayed" (London 1769-1770)
[23037]
£45



5. View of White-Horse Hill, Berks.
Copper engraving
Samuel Lysons
Published by T. Cadell & W. Davies, Strand, 1st Jany. 1806.
Image 250 x 360 mm, Plate 286 x 395 mm, Sheet 289 x 450 mm
unmounted
From Magna Britannia; being a Concise topographical Account of the several counties of Great Britain. Vol. 1 containing Bedfordshire, Berkshire and Buckinghamshire by Rev. Daniel Lysons, and Samuel Lysons (1806).

Samuel Lysons (1763-1819) was the son of the Rev. Samuel Lysons and Mary Peach Lysons of Gloucestershire, England. Lysons began studying law in Bath in 1780. He relocated to London, was called to the bar in 1798, then served as Keeper of the Records in London from 1803 until his death in 1819. Samuel was also an engraver and antiquary, serving as Director of the Society of Antiquaries from 1798 to 1809. He illustrated his brother Daniel's Environs of London, and the two collaborated on Magna Britannia, Being a Concise Topographical Account of the Several Counties of Great Britain, published in several volumes from 1806 to 1822. The work was cut short by Samuel's death in 1819.

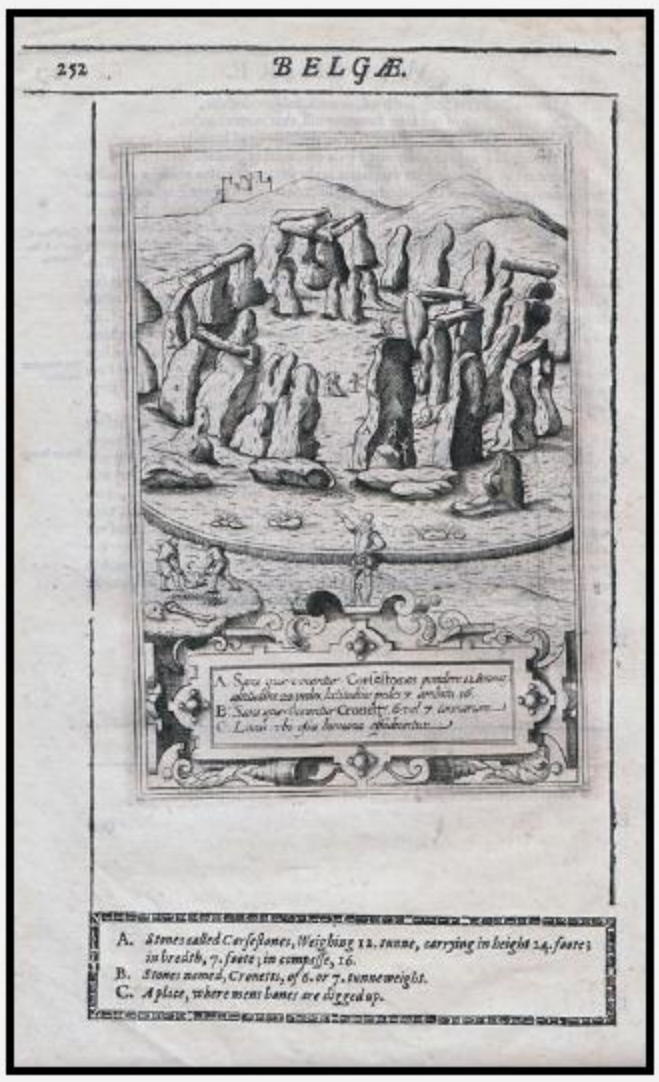
Condition: Trimmed to plate mark on upper margin, not affecting image. Centre fold.
[25846]
£35

6. [Rollright Stones]
Copper engraving
Johanes Kip
1695
Image and plate 93 x 198 mm
mounted
From William Camden's Britannia.

The Rollright Stones, a collection of prehistoric monuments, are situated upon the border of Oxfordshire and Warwickshire.

The earliest know belief about the stones, that they were petrified men, was first recorded in the 1586 version of **Camden's Britannia, stating that 'the com**mon people usually call them Rolle-rick stones, and dreameth that they were sometimes men by a wonderful **Metamorphosis turned into hard stones'.**

William Camden (1551-1623) was an English historian and antiquary who devoted himself to the study of the antiquities of Britain, travelling round the country visiting sites. The results of his work were brought together in the "Britannia", first published in 1586 then much reissued and augmented over the following two centuries.
[32689]
£35


252 BELGÆ.
A. Stones called Corfestones, Weighing 12. tunne, carrying in height 24. foote; in breadth, 7. foote; in compasse, 16.
B. Stones named, Cronetts, of 6. or 7. tunneweight.
C. A place, where many bones are digged up.

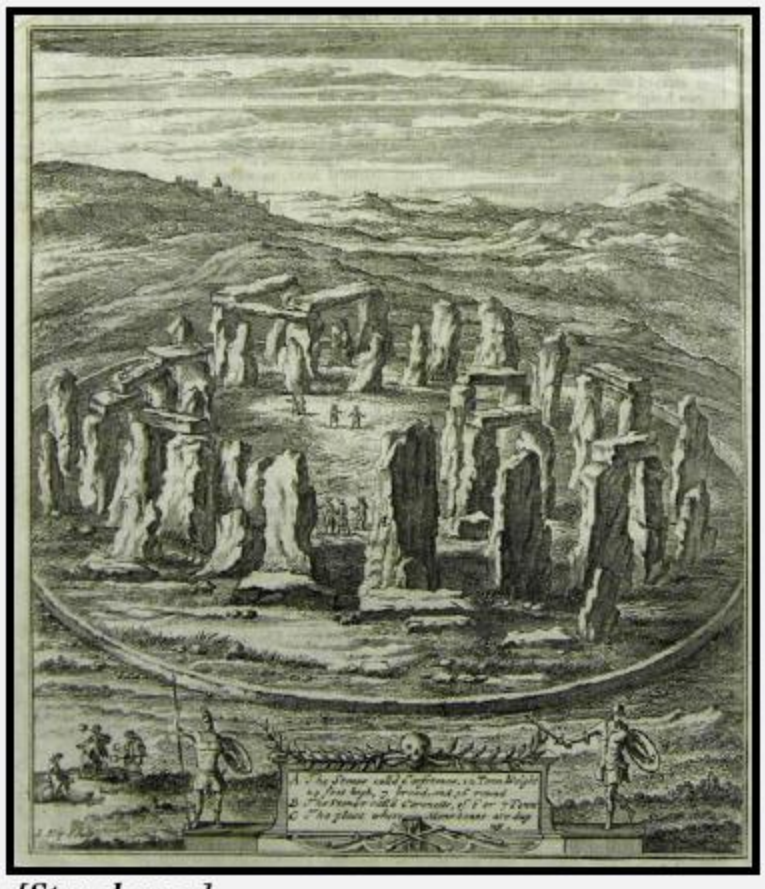
7. [Stonehenge]

Copper engraving with letter press
attributed to William Kip
London, c. 1610
Image 180 x 125 mm, Sheet 320 x 210 mm
mounted
From the 1610 edition of William Camden's *Britannia* on page 252 in the Wiltshire (Belga) section. The first engraved image of Stonehenge was printed in the 1600 edition of Britannia.
[34273]
£80

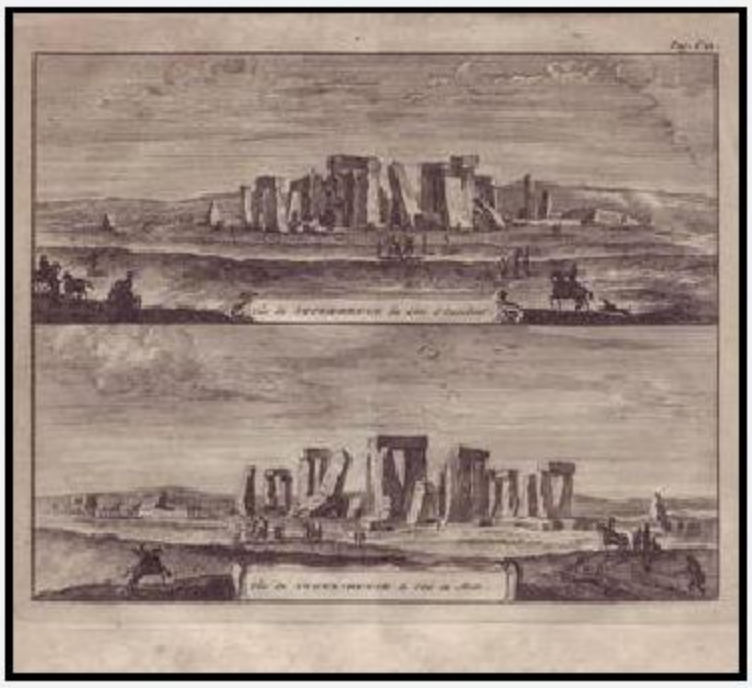
8. A Prospect of Stone-Henge From the west / A Prospect of Stone-Henge from the south
Copper engraving
David Loggan
[n.d. c. 1670-1690]
Image 380 x 600 mm, Plate 433 x 605 mm
framed
Two views of Stonehenge Lettered with titles to each compartment, and dedication and descriptive text in English and Latin on Stonehenge in lower margin.

This plate was later published in the fourth volume of the 1724 edition of Britannia Illustrata, by Joseph Smith.

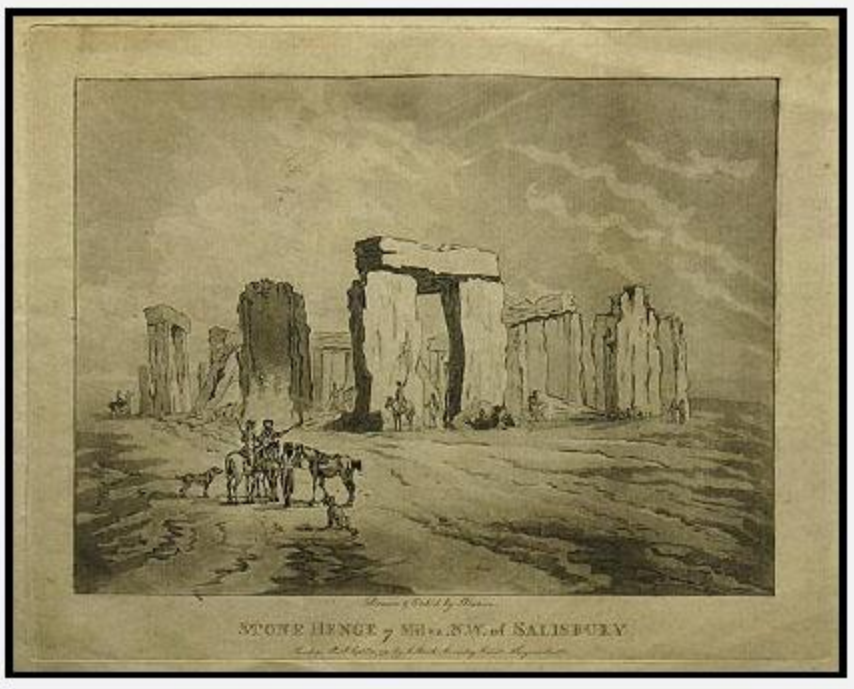
Refrence: British Museum 1977,U.1199
[32325]
£750



9. [Stonehenge]
Copper engraving
Johannes Kip
c. 1695
Image 215 x 186 mm, Plate 224 x 193 mm, Sheet 386 x 244 mm.
mounted
From the 1695 edition of William Camden's *Britannia.*
Inscription reads:
A The Stones call'd Corsstones, 12 Tonn Weight, 24 foot high, 7 broad, and 16 round
B The Stones call'd Coronetts, of 6 or 7 Tonns
C The place where Men's bones are dug up.
Text on verso.
[33866]
£65



10. Vûe de Stonehenge du Côté d'Occident Vûe de Stone-Henge de Côté du Midi
Copper engraving
Pieter van der Aa after David Loggan
1707
Image 125 x 150 mm, Sheet 158 x 166 mm
mounted
Two views of Stonehenge from *La Delices de la Grande Bretagne et de L'Irlande* was first published in 1707 in eight volumnes of which single volumes were devoted to Oxford and Cambridge. This print was **based on David Loggan's earlier print. Pieter van der** Aa was a Leiden bookseller and publisher.
[21618]
£45



11. Stone Henge 7 Miles, N.W. of Salisbury.
Aquatint and etching
Julius Caesar Ibbetson
London, Pubd. Septr. 10,1791, by T. Read, Coventry Court, Haymarket.
Image 206 x 280 mm, Plate 252 x 320 mm Sheet 292 x 393 mm
mounted
Julius Caesar Ibbetson (1759 - 1817) was a British printmaker, painter, draughtsman, author and poet.

This print has a different publication line to the one in the British Museum which reads: London, Pub,,d Sept,,r 10, 1791, by Robert Wilkinson, No. 58, Cornhill'

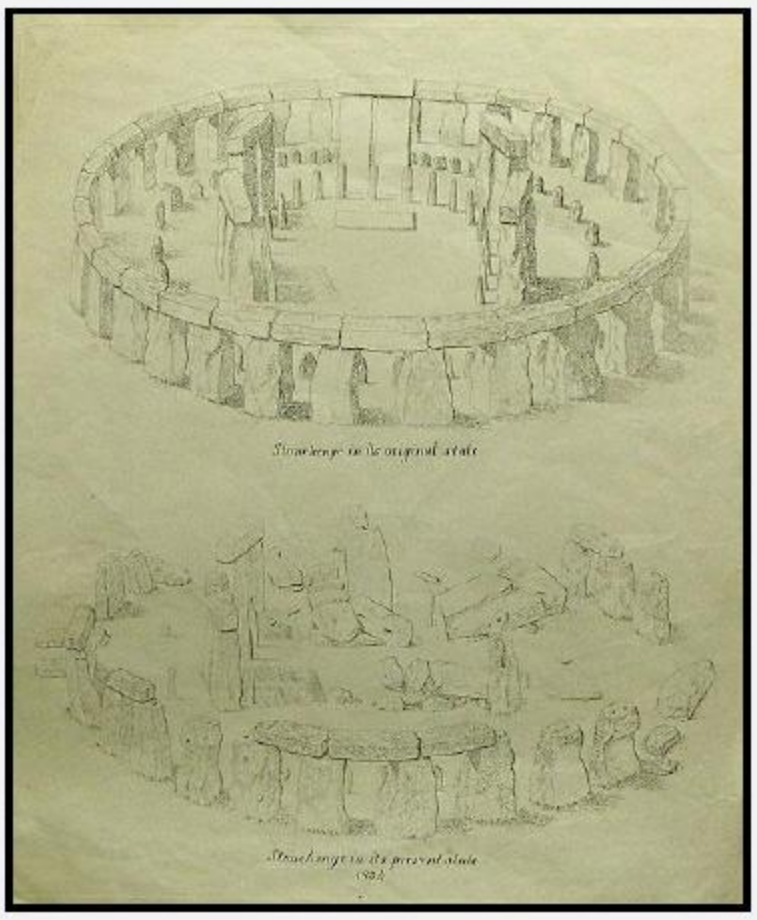
Condition: Light vertical creases
[29157]
£250

12. Stone Henge, Salisbury Plain
Aquatint with original hand colouring
Stadler
London, Published by R. Wilkes 89, Chancery Lane. Jany 26, 1813.
Image 95 x 172 mm, Sheet 127 x 206 mm
mounted
[34284]
£25

13. Stonehenge in its original state. Stone Henge in its present state
Etching
Anonymous
n.d. c. 1834
unmounted
A lithograph with a two compartive views of Stonehenge.
Condition: Some creasing. [34276]
£55

14. [Stonehenge]
Etching
Sir David Young Cameron
c. 1928
Image and Plate 126 x 202 mm
mounted
Signed 'D. Y. Cameron' within the plate and below in pencil.

Sir David Young Cameron (1865-1945) was one of the biggest figures of the Etching Revival. He was born in Glasgow on June 28, 1865 and studied at the local School of Art in the evenings. In 1885, he entered the Royal Institution in Edinburgh as a full time student. He lived in Glasgow until 1898, when he moved to Kippen, Sterlingshire.Cameron worked extensively in Scotland and occasionally in England and on the Continent. He was member of the Glasgow School and elected to the Royal Society of Painter-Etchers and Engravers in 1898, to the Royal Scottish Academy in 1919, and to the Royal Academy in 1920. Cameron was knighted in **1924 and in 1933 appointed King's Painter and Limner** in Scotland.
[10365]
£350



15. Stonehenge in its original state / Stonehenge in its present state
Etching
Anonymous
1834
Image 310 x 280 mm, Sheet 380 x 310 mm
unmounted
A bird's eye view artist's interpretation of how Stonehenge would have looked in it's original state compared to the condition it would have been found in 1834, since the 19th century a pair of stones and cap have been reinstated .

Condition: Creases to sheet and image.
[34302]
£55

Maps

16. Wiltshire
Steel engraved with hand colour
Moule, Thomas
c. 1845
Image 215 x 155 mm
mounted
Originally a writer on Heraldry and general antiquities, Moule was born in Marylebone, London. From around 1816 to 1823 he was a bookseller, his shop was in Grosvenor Square, London. He then became an inspector of letters in the General Post Office, where his responsibilities included trying to 'read' illegible hand writing.

His highly decorative series of county maps were first published in separate issues for each county between 1830 and 1832. In 1836 these were brought together in one work, by George Virtue & Co. They continued to appear in Rev. Barclay's Dictionary into the 1840's.
[34205]
£90

17. Wiltshire
Copper engraved with early hand colouring
Speed, John
1611
385 x 525 mm
mounted

A wonderful example of the first edition Speed map of Wiltshire, with excellent early hand colouring and inset view of Stonehenge.

John Speed (1552 - 1629) is the most famous of all English cartographers primarily as a result of The Theatre of the Empire of Great Britaine, the first atlas of the British Isles. The maps from this atlas are the best known and most sought-after of all county maps. The maps were derived mainly from the earlier prototypes of Christopher Saxton and Robert Morden but with notable improvements including parish "Hundreds" and county boundaries, town plans and embellishments such as the coats of arms of local Earls, Dukes, and the Royal Household. The maps are famed for their borders consisting of local inhabitants in national costume and panoramic vignette views of major cities and towns. An added feature is that regular atlas copies have English text printed on the reverse, giving a charming description of life in the early seventeenth century of the region. The overall effect produced very decorative, attractive and informative maps.
For the publication of this prestigious atlas Speed turned to the most successful London print-sellers of the day, John Sudbury and George Humble. William Camden introduced the leading Flemish engraver, Jodocus Hondius Sr. to John Speed in 1607 because first choice engraver William Rogers had died a few years earlier. Work commenced with the printed proofs being sent back and forth between London and Amsterdam for correction and was finally sent to London in 1611 for publication. The work was an immediate success and the maps themselves being printed for the next 150 years.
Speed was born in 1552 at Farndon, Cheshire. Like his father before him he was a tailor by trade, but around 1582 he moved to London. During his spare time Speed pursued his interests of history and cartography and in 1595 his first map of Canaan was published in the "Biblical Times". This raised his profile and he soon came to the attention of poet and dramatist Sir Fulke Greville a prominent figure in the court of Queen Elizabeth. Greville as Treasurer of the Royal Navy gave Speed an appointment in the Customs Service giving him a steady income and time to pursue cartography. Through his work he became a member of such learned societies as the Society of Antiquaries and associated with the likes of William Camden Robert Cotton and William Lambarde. He died in 1629 at the age of seventy-seven.

Condition: Some overall toning to sheet otherwise excellent with full margins
[30590]
£1,500

Midsummer, Mythology & Magic

18. Midsummer Night's Dream

Mezzotint and mixed method engraving
Samuel Cousins, R.A. after Sir Edwin Landseer, R.A.
London, Published November 9th, 1857, by Henry Graves & Comp.y, 6 Pall Mall
Image 530 x 865
framed
Proof impression before all letters on india laid paper.
Printsellers' Association blind stamp in bottom left of sheet.

A stunning depiction of a scene from Midsummer **Night's Dream with Bottom seated on the ground in the** centre, with one shoe off, being caressed by Tatiana who reclines beside him, her left arm through his right, and a rose held in her right hand. An elf undraped stands **in front and looks up at Bottom's ass's head, with** rabits and fairies on the right.

Whitman 201, ii/iii, Printsellers' Association Index p. 237

Condition: Excellent rich impression, with full margins, on original stretcher and original frame.
[32616]
£1,200

19. Midsummer
Etching
Flora McLachlan
2013
Image and Plate: 243 x 273 mm
mounted
Signed and inscribed in pencil.
24/100
[31111]
£175

20. The Witch of Eye
Aquatint
Anonymous
c. 1830
Image 91 x 164 mm.
mounted
[31554]
£25

21. Witch's Hat
Linocut
Christopher Brown
2006
Image 63 x 30 mm vignette, Sheet 167 x 124 mm
unmounted
Signed and inscribed in pencil
Artist's proof
Christopher Brown was born in 1953 and grew up in Putney, Southeast London and has live in London his whole life. He studied at the Royal College of Art, where he met and later worked with Edward Bawden. Christopher is an illustrator and printmaker and a senior lecturer in Graphic Arts at Liverpool School of Art and Design, and a visiting lecturer in Fashion Menswear at Central Saint Martins and in MA Illustration at Camberwell College of Arts. His work has been exhibited at the RA, the fry Gallery and the Victoria and

Albert Museum and he has illustrated A Pack of Dogs: An Anthology (Merrell, 2010) and An Alphabet of London (Merrell, 2012)
[32862]
£20

22. Spring. Summer. Autumn. Winter.
Copper engraving
Anonymous
Pubd. Jany. 1830, by J. Harris, St. Pauls Church Yd.
[Ent: at Stationers Hall]
Image 110 x 75 mm
mounted
From William Pinnock's 'Iconology: or Emblematic Figures Explained; in Original Essays on Moral and **Instructive Subjects' (London: John Harris, 1830).**
[32621]
£20

23. Fire. Air. Earth. Water.
Copper engraving
Anonymous
Pubd. Jany. 1830, by J. Harris, St. Pauls Church Yd.
[Ent: at Stationers Hall]
Image 110 x 75 mm
mounted
From William Pinnock's 'Iconology: or Emblematic Figures Explained; in Original Essays on Moral and **Instructive Subjects' (London: John Harris, 1830).**
[32627]
£20

24. Philosopher Laughing at Magick
Mezzotint with hand colouring
David Teniers
Printed for & Sold by Bowles & Carver. No.69 St. Pauls Church Yard. London. 1793.
Image 309 x 228 mm, Plate 331 x 228 mm
unmounted
Carington Bowles Catalogue, 1784 113/316 Carington Bowles Catalogue, 1790 103/331.
State i/ii later reissued by Bowles & Carver
Ex. Col.: Hon. Christopher Lennox-Boyd.
[17154]
£375

25. The Alchemical Arcana, And the hidden Treasure of Wisdom.
Aquatint with hand colouring
Read after Fussell
London. John Bennett, Three Tuns Passage, Ivy Lane, 1831.
Image 160 x 111 mm
mounted
[30753]
£35

Fairies

26. Queen Mab
Mezzotint
William Say after Alfred Edward Chalon
London Published Feby, 1st 1827 for the Propietor by J. Dickenson, No. 114, New Bond Street
Image 190 x 255 mm, Sheet 250 x 309 mm
unmounted
Below title reads the inscription extracted from William **Shakespeare's Romeo and Juliet: And in this state she gallops night by night**..... **O'er** Ladies lips who straight on Kisses dream.

A woman reclining on a bed, asleep, with Queen Mab, as a small fairy, flying towards her in a tiny boat. Queen Mab is a fairy referred to in Shakespeare's play Romeo and Juliet. She also appears in other 17th century literature, and in various guises in later poetry, drama and cinema. In the play her activity is described in a famous speech by Mercutio written in iambic pentameter, in which she is described as a miniature creature who drives her chariot into the noses and into the brains of sleeping people to compel them to experience dreams of wish-fulfillment. She would also bring the plague in some occasions. She is also described as a midwife to help sleepers 'give birth' to their dreams.

Ex. Col.: Hon. Christopher Lennox Boyd.

Condition: Trimmed to platemark.
[24854]
£200

27. Fairy Revels.
Lithograph
M & N. Hanhart after J. Brandard
c.1860
Image 243 x 192 mm, Sheet 346 x 251 mm
unmounted
Frontis to sheet music for with scores attached.

Condition: Stain from acidic mount visable to sheet, some light foxing to sheet - not visable on the image.
[27363]
£50

28. Fairies Dancing
Steel engraving
William Miller after Francis Danby R.A.
[Published for the Proprietors of the Literary Souvenir, Novr. 1832]
Image 80 x 114 mm, Sheet 111 x 150 mm
mounted
Coastal landscape with fairies dancing in the lapping waves, illuminated by the sun shining through arches in the rock behind, as a procession of leaf-like boats approach; after Francis Danby, illustration to the 'Literary Souvenir' (1833).

Francis Danby (1793 - 1861) was an Irish born painter of landscape. He settled in Bristol in 1813. Though he was beginning to establish a positive reputation in the South West, it was not until his move to London, and subsequent exhibition at the Royal Academy in 1824, that Danby truly rose to prominence.

Condition: Tipped to album page, crease to bottom left corner of sheet, not affecting image.
[32781]
£50

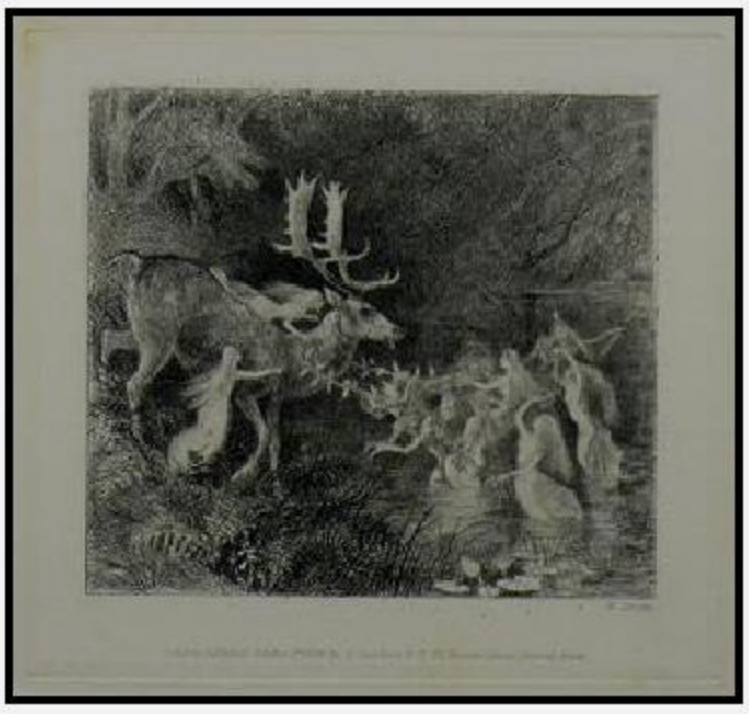
29. How an Angel Rowed Galahad Across the Dern Mere
Mezzotint with etching
After Sir Joseph Noel Paton
Edinburgh, Published by Hugh Paton & Sons, 15th August 1894, Copyright Registered.
Image 743 x 555 mm, Plate 820 x 653 mm, Sheet 912 x 742 mm
mounted
As demonstrated by Dante Gabriel Rossetti's designs for the painting of the Oxford Union (catalogue no.3), the subject of Galahad was popular amongst the Pre-Raphaelites. Sir Joseph Noel Paton's How an Angel Rowed Galahad Across the Dern Mere was one of three paintings that the artist made depicting Sir Galahad's quest for the Holy Grail. They were intended as a triptych, but painted at differing times in the artist's career. The other twoworks are entitled Sir Galahad and his Angel, and Sir Galahad's Vision of the Sangrael.

Paton was best known for his painting of fairies, and this familiarity may explain why the artist chooses to depict the supernatural elements of the Grail story. The siren-like appearance of the figures in the water serve to underline Paton's Christian interpretation of Sir Galahad's story. They could be seen to represent temptation, thus the Knight's journey across the Dern Mere becomes an allegory for the soul's journey through life. The Knight is guarded by an angel, and the soul, by God. It is medievalism at its most didactic as the Arthurian account becomes an adjunct for Biblical narrative.

Sir Joseph Noel Paton (1821 - 1901) was a Scottish draughtsman, illustrator and painter. He was born in Wooer's Alley, Fife, to a family of weavers who worked with damask. However, Paton's future was to be painterly, and he enrolled at the Royal Academy in 1843. He was made an associate of the Royal Scottish Academy in 1847 and a fellow in 1850. Though his style was very much in keeping with Pre-Raphaelitism, his themes ranged from Dante, Keats and Coleridge, to historical allegories and modern depictions of the Crimean War. However, he is best remebered for his fairy painting, and his illustrations for Charles Kingsley's 'Water Babies,' 1863. Paton was created Her Majesty's Limner for Scotland in 1866, and was knighted the following year.

Proof before letters.
Signed in pencil with Printsellers Association blind stamp.
India laid paper.
[29944]
£1,200

30. [A Feast of Fairies]
Etching
Charles West Cope
1885
Image 67 x 121 mm, Plate84 x 137 mm
mounted
State v/v
Charles West Cope (1811-1890) was the leader of the Etching Club from its foundation and probably the best etcher among its members. He was conscientious and industrious and worked at improving his plates. Known to his contemporaries as the Poet-Laureate of the Nursery, his etching served as a contrast to the high-mindedly historical frescoes he painted to decorate the palace of Westminster. He was on the council of the Royal Society of Painter Etchers.
[2676]
£200



31. The Plea of the Midsummer Fairies
Etching
Walter Severn
London, Published October 1st, 1858, by E. Gambart & Co. 25, Berners Street, Oxford Street.
Image 97 x 111 mm, Plate 125 x 136 mm
mounted
From Thomas Hood's 'Passages of the Poems of Thomas Hood, Illustrated by the Junior Etching Club, in Thirty-**Four Plates' (Only edition** published in 1858).

Walter Severn (1830-1904) was a British engraver and watercolour painter. The son of Joseph Severn, the **painter and friend of John Keats, Walter's siblings** Arthur (1842-1931) and Mary (1832-1866) were also painters.
Between 1853 and 1889, Severn was a regular exhibitor at the Dudley Gallery, Grosvenor Gallery, Agnew and Sons Gallery, Royal Cambrian Academy, Walker Art Gallery and Society of British Artists. He was elected a member of the Royal Cambrian Academy and was one of the founding members of the Dudley Gallery. Severn was also one of the original members of The Arts Club, London, in 1863.

Ernest Gambart (1814 - 1902) was a Belgian-born publisher and dealer who dominated the London art-world in the middle of the nineteenth century. Gambart began his career as a Paris printseller at the age of 19. He soon became known to the well-established Goupil print publishers; and in 1840 was appointed by them as a London representative. In 1842, Gambart set up on his own in partnership with Junin. He became a British citizen in 1846, and from 1848 began dealing in paintings as the proprietor of the French Gallery. He moved to Nice in 1870 where he became Spanish Consul-General. His business successors were Pilgeram and Lefevre.
[29433]
£180

32. Fairies Song. Midsummer Night's Dream - Act 2, Scene 3.
Etching
Henry James Townsend
c.1853
Image 100 x 130 mm vignette and 90 x 115 mm vignette, Plate 300 x 214 mm, Sheet 371 x 267 mm
mounted
From Songs and Ballads of Shakespeare illustrated by the Etching Club. With all text printed in red.

Henry Townsend (1810-1890) was one of the founders of the Etching Club and a painter of fairy pictures and historical subjects.
[32219]
£180

33. Where the Bee Sucks
Etching
Henry James Townsend
London published by Longman, Brown, Green & Longmans, 1853.
Image 82 x 125 mm vignette and 40 x 50 mm vignette, Plate 300 x 214 mm, Sheet 373 x 270 mm
mounted
From Songs and Ballads of Shakespeare illustrated by the Etching Club. With all text printed in red.

Henry Townsend (1810-1890) was one of the founders of the Etching Club and a painter of fairy pictures and historical subjects.
[31764]
£220

34. Facsimile of a Drawing by Sir Noel Paton R.S.A.
Lithograph
after Sir Joseph Noel Paton
London. Virtue and Co. Limited. [c.1850]
Image 252 x 180 mm
mounted
[30748]
£45

Summer & The Sun

35. Summer
Mezzotint
after John Collet

Printed for & Sold by Carington Bowles, No.69 in St. **Paul's Church Yard**. London. Published as the act directs. 1. January. 1779.
Image 329 x 251 mm, Plate 354 x 253 mm
unmounted
BM Satires 4565, Carington Bowles Catalogue 1784 117/420, Carington Bowles Catalogue 1790 106/437.
Ex. Col.: Hon. Christopher Lennox-Boyd
[17033]
£600

36. Summer
Mezzotint
Richard Houston after Samuel Wale
London, Printed for John Bowles at the Black Horse in Cornhill. [c.1762]

Image 310 x 249 mm, Plate 351 x 249 mm
unmounted
Dublin-born Richard Houston (c.1721 - 1775) was apprenticed to John Brooks as a draughtsman and mezzotint-engraver and studied drawing at the Dublin Society Schools. He moved with Brooks to London in 1746 and established himself as an independent printmaker and publisher.

Samuel Wale (1720 - 1786) was a British illustrator and **print designer. In 1748 he worked from Palladio's Head,** Long Acre, London.

John Bowles (c.1701 - 1799) was a British print publisher. He was the younger son of Thomas Bowles I, and brother of Thomas Bowles II. While Thomas II took on the family business, in around 1723, Bowles set up a separate print shop at Mercers' Hall, Cheapside, London. By 1733, Bowles was also trading at the Black Horse, Cornhill. In around 1752 his son Carington Bowles became a partner, and for about ten years until 1764 they traded as John Bowles & Son. Carington then left to take on the business of Thomas Bowles II, his uncle, leaving John to continue the existing business, dropping the '& Son'. John Bowles died a rich man in 1779 and his remaining stock was bought by Robert Wilkinson. A second son of John Bowles, John the Younger, became a barrister and loyalist pamphleteer. He was disgraced after a fraud case in 1809.

Chaloner Smith 152, Lennox-Boyd state ii/ii (previously issued by Bowles & Son)

Ex. Col.: Hon. Christopher Lennox-Boyd.
Condition: Trimmed to plate.
[17086]
£475

37. [The Wind and Sun]
Etching
Francis Barlow
[London]: Printed by H. Hills jun. for Francis Barlow.1687
Image 127 x 159 mm, Sheet 166 x 165 mm
unmounted
From Aesop's Fables with His Life: in English, French & Latin... Second edition (first published in 1666; virtually all copies of the first edition were destroyed in the great fire of London of 1666).

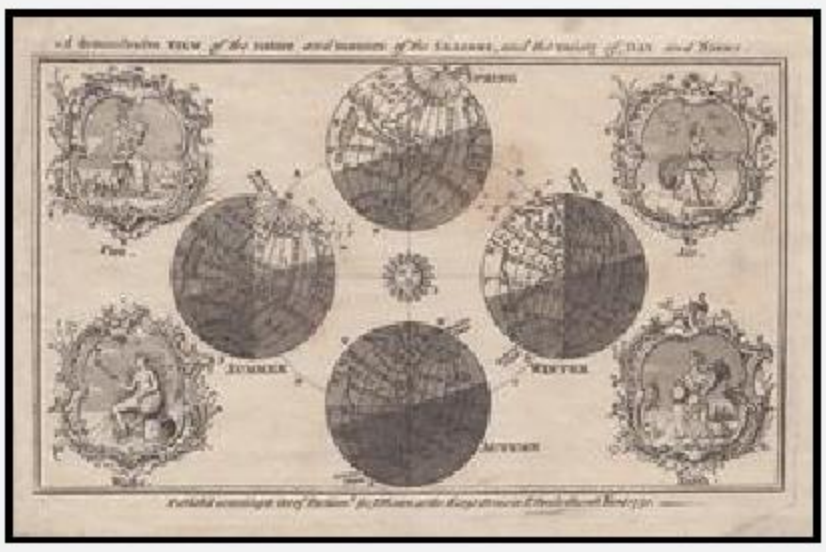
Francis Barlow (English, 1626 - 1704) An accomplished painter, etcher, and book illustrator, Francis Barlow was the leading bird and animal artist in 17th century England. Because of his talent for depicting animals, it is only fitting that Barlow made a contribution to the well established European tradition of Aesopic illustration with his own designs for Aesop Fables. Barlow's edition of Aesop Fables, published in 1666, is one of his most well known works. The interpretive, almost naive illustrations of creatures are skillfully rendered in physical detail and the sense of

active motion. Each print includes the fable and moral in English and Latin. French text verso.
[24513]
£90

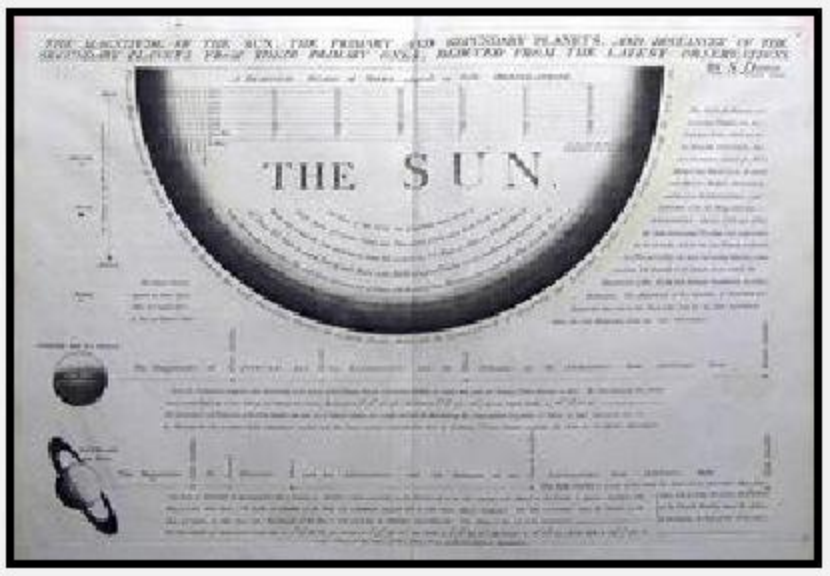
38. Sun Fire Office
Copper engraving
Moorfields after Morrison
c. 1800
Image 94 x 133 mm, Sheet 100 x 136 mm.
mounted
Advert for the Sun Fire Office, an insurance company founded in 1710.

The man to the left of the image is an insurance fireman, and the figure on the right is a salvage porter. In the foreground, a collection of fire hooks and axes are featured. The background shows a picture of a maunal pump which was used by insurance brigades.

Condition: Vertical fold, split to base of vertical fold. Hand written text on verso in ink.
[33052]
£125



39. A demonstrative View of the nature and manner of the 4 Seasons, and the variety of Day and Night.
Copper engraving
Hinton, John
Publish'd according to Act of Parliamt. for J. Hinton at the Kings Arms in St. pauls Church Yard 1750.
107 x 187 mm
unmounted
An interesting and decorative chart with four hemispheres, two of the Western Hemisphere and two of the Eastern Hemisphere, depicting the the changes in the angle of the sun with the different seasons. The four elements Fire, Air, Water, and Earth are illustrated by allegorical representations in decorative cartouches in the four corners.
[33825]
£100



40. The Magnitude of the Sun, the Primary and Secundary Planets, and Distances of the Secundary Planets from their Primary Ones; Deduced from the Latest Observations.
Copper engraving
Samuel Dunn
London. Printed for Rob.t Sayer, No. 53 in Fleet Street, as the Act directs, 10 January 1774.
352 x 528 mm
unmounted
This **map is from Samuel Dunn's 'A New Atlas of the** Mundane System; or, of Geography and Cosmography: Describing The Heavens and the Earth, The Distances, Motions and Magnitudes of the Celestial Bodies: The Various Empires, Kingdoms, States, Republics; and Islands, **throughout the Known World.'**

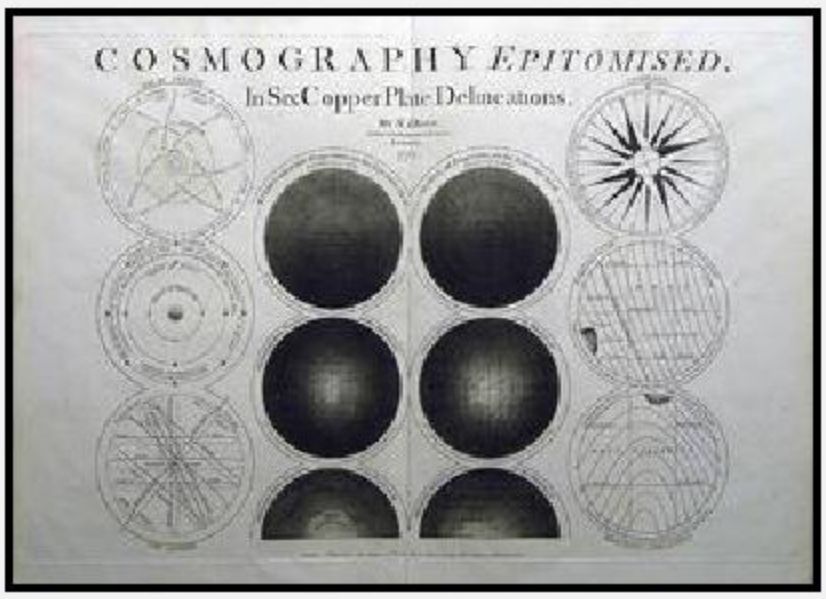
Samuel Dunn's 'New Atlas of the Mundane System (...)' was a popular contribution to celestial cartography in the late seventeenth-century. The work contained six celestial charts; four of which were cosmographical. These maps elucidated subjects such as the size and distance of the sun and planets, time as it relates to latitude, and orthodromic diagrams.

A fascinating Study of the Sun and its Planets. Dunn posits that the diameter of the sun is 700,000 miles. Based on the results from the 2006 Mercury transit, modern astronomers speculate that it is approximately 865,000 miles in diameter. For an eighteenth-century guesstimation, Dunn is rather accurate. He is a little less so in his conjecture concerning the moons of Saturn and Jupiter, as he claims that both have five.

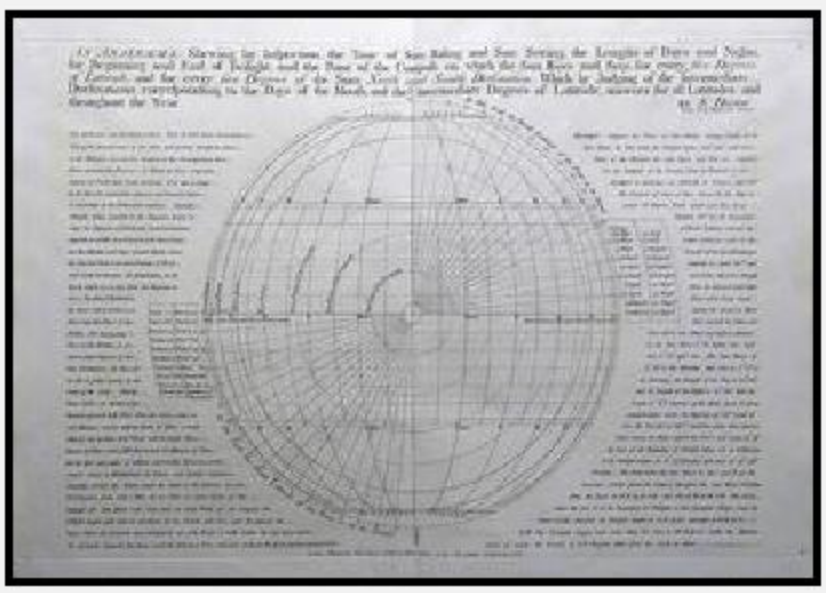
Samuel Dunn (Unknown - 1794) was a British mathematician and astronomer. Dunn was believed to have been born in Crediton, Dorset, though the year is **not known. He rose to fame in the 1750's when he** began to prolifically author books, maps and charts. Many of these works were reproduced in contemporary atlases and encyclopedias of the time. Dunn ran an

astronomical academy in Ormond House which is where he observed the famous transit of Venus in 1761. He was a member of the American Philosophical Society, and was also employed by the East India Company.

Condition: Approximately two inch tear along the bottom of the centre fold. Plate and publication line affected, but image is unaffected. Slight toning to the edges of the sheet. Two small stains to the bottom of the sheet. Otherwise good.
[30841]
£300



41. Cosmography Epitomised, In Six Copper Plate Delineations
Copper engraving
Samuel Dunn
London. Printed for Rob.t Sayer, No. 53 in Fleet Street, as the Act directs, 10 January 1774.
357 x 443 mm
unmounted
Condition: Approximately two inch tear along the bottom of the centre fold. Plate and publication line affected, but image is unaffected. Slight toning to the edges of the sheet. Otherwise very good.
[30837]
£300



42. An Analemma, Shewing by Insepction the Time of the Sun Rising and the Sun Setting, the Lengths of Days and Nights, the Beginning and Ending of Twighlight (...)

Copper engraving
Samuel Dunn
London. Printed for Rob.t Sayer, No. 53 in Fleet Street, as the Act directs, 10 January 1774.
340 x 446 mm
The title continues: '...and the Point of the Compafs on which the Sun Rises and Sets, for every five Degrees of **Latitude, and for every five Degree's of the Sun's North** and South Declination. Which by Judging of the Intermediate_Declinations correfponding to the Days of the Month, and the intermediate Degrees of Latitude, **answers for all Latitudes throughout the Year.'**

Condition: Two spots of foxing to the bottom of the sheet. Image and plate mark are unaffected. Smudge to the bottom left of the sheet.
[30836]
£275